



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

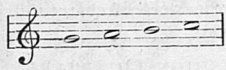
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

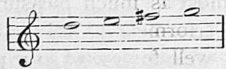
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

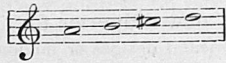
your scale, you take the last half of the C scale on which we commenced,



and add to it another half containing the same succession of intervals, and commencing one whole tone above the last note (C) of this half. This gives us,



the sharp being necessary before the F in order to get the whole and half tones in their right places. Then you take this half (for convenience' sake you may put it an octave lower if you wish) as the first half of your next scale, which will make your last half,



Proceed in this way through the whole circle of scales, stopping when you get to the scale of B sharp, which, though harmonically a very different affair, is practically the C scale with which we started.

In the scales of G sharp, D sharp, A sharp, and E sharp you will have to use a continually increasing amount of double sharps. It was in consequence of the difficulties presented by the use of these double sharps that the enharmonic change of certain scales into flats was made. So, instead of writing our scales and compositions in C sharp, G sharp, D sharp, A sharp, and E sharp, we write them respectively in D flat, A flat, E flat, B flat, and in F. The enharmonic change is usually made at the scale of F sharp, which is written sometimes as F sharp and sometimes as G flat. It will be found that the last half of the scale in F makes the first half of the scale in C, and so the circle is completed.

It will be seen, when these transpositions of the C scale have all been written out in their order, that a scale has been formed on every sound within the limits of the octave, C to C, the order being :

C	C sharp (D flat)
G	G sharp (A flat)
D	D sharp (E flat)
A	A sharp (B flat)
E	E sharp (F)
B	B sharp (C)
F sharp (G flat)	

Each scale commencing on 5 of the preceding scale, these transpositions necessarily follow each other at the interval of a fifth.

Let the student write out all these scales in their order, and in full, ascending and descending ; and in the next lesson we will attack the minor scale.



MISS ABBOTT (who calls herself, or permits her managers to call her, the "Queen of English Opera") will be well started on the beginning of her season by the time these notes meet the public eye. Rumor has it that the lady in question, convinced by the unanimous verdict of musicians and critics all over the country as to the glaring faults in her vocalism, has really done some hard and conscientious study this past summer, with the view of correcting those errors ; and, for once, rumor is right. That astonishing slow "wabble," which used to do her service in place of a trill, has disappeared ; and her whole execution has, in a great measure, lost its former unpleasantly heavy character.

\*\*\*

THE engagement of Brignoli with the Abbott Opera Company was a surprise to every one, including, I should think, the veteran tenor himself. How unconsciously and excruciatingly funny English opera will become in his mouth can only be fully understood by hearing him. It is amusing enough when he sings ; but the dialogue surpasses the powers of description.

I HAVE spoken elsewhere of the freaks played by managers with the titles of translated operas. Miss Abbott has added to her repertoire this season the "Mireille" of Gounod. But who that knows the opera will recognize it under its new name of "The Lovers' Pilgrimage?"

\*\*\*

PLENTY of new things are promised this winter on every hand. One of the most important novelties will be the opera of "Méfistofele," by Boito, a magnificent work, worthy of a place by the side of the greatest Wagnerian effort so far as dramatic intensity, æsthetic beauty, and thorough command of powerful orchestral effects are concerned, and surpassing that master in the vocal part of the score, which is melodic and "singable," without losing in dramatic fire or largeness. It is a great pity that since the days of Mozart, the whole German school has considered the voice as being beneath its notice as a subject of study. In orchestral works, immense strides have been made ; but voices are treated in the most ignorant manner. Beethoven, Berlioz (German in school, though French by birth), Wagner, Brahms, and all their followers show that they neither know nor care anything about the possibilities and limitations of the human voice. Boito shows, in "Méfistofeles," that he unites the Italian knowledge of the voice with the orchestral grasp, dramatic fire, and scientific depth of the best German school.

\*\*\*

IN orchestral concerts, Theo. Thomas promises us some most interesting novelties. He has returned from Europe in splendid health, and with a box full of new scores, many of them in manuscript, and some (I believe) written especially for him. Damrosch also promises us great things, among others, a series of monster concerts. He speaks of producing the gigantic "Requiem" of Hector Berlioz, a task before which the production of the same master's "Damnation of Faust" shrinks into most modest proportions.

\*\*\*

WE have also, in addition to Messrs. Rummel, Joseffy and Mills, another pianist, Sternberg by name, of whom great things are said. And a distant promise of at least two more, whose advent is foretold with mysterious hints of wonderful excellence. We certainly shall not lack for piano-playing the coming season, and with dim rumors of a possible return of Rubinstein, and a projected visit from Adelina Patti, the future is bright with possibilities.

\*\*\*

THE first programme of the Philharmonic Society of this city is already known, although the concert does not take place until November 13th. None of the novelties which Thomas is said to have brought with him from the other side appear upon it. The orchestra will play the Eroica symphony of Beethoven, the Introduction to the third act of Wagner's "Meistersinger," and Berlioz's symphony entitled "Harold in Italy ;" in this last, the part of the hero (a viola solo which runs through the whole work), will be taken by Max Schwarz. Joseffy is going to play the Henselt concerto ; a very mistaken attempt on his part, as the composition is entirely unsuited to his delicate and almost effeminate style of playing.

\*\*\*

WHAT a wonderful being is the musical critic of the daily paper ; I mean the ordinary one ! How he discovers facts hidden from all the rest of mankind, and ingeniously refuses to see others which are frankly before the eyes of the whole world ! These exclamations are elicited by the following paragraph which appears in one of our great dailies : "The 'Pirates of Penzance' has never been more artistically presented on any stage than at the present time by the Boston Ideal Opera Company, at Booth's Theatre. The cast is so remarkably effective that even Gilbert and Sullivan would find it difficult to secure a more popular or satisfactory duplicate." This is very pretty to read, and no doubt makes the Boston Ideal Opera Company feel exceedingly comfortable and satisfied ; but what are really the facts in the case ? Miss Beebe, as "Mabel," has so weak a voice that in the back seats she is nearly inaudible. Miss Phillips, as "Ruth," sings pretty well and acts very well. Whitney, as the "Pirate King" labors under an unchangeable impression that he is singing oratorio ; and Barnabee, as the "Major-General," is quite incomprehensible as to speech and not at all clear as to

what kind of part he is trying to play. One and all, without a single exception, have evidently entered into a solemn compact that not a word (that is sung) shall be understood by any member of the audience, and they observe this compact with religious fidelity. As there is no libretto for sale, they are materially assisted by the management in leaving the audience in the dark as to what is taking place on the stage.

\*\*\*

WHEN I make a mistake I like to correct it as quickly and completely as possible. Therefore I enter among my notes for this month an acknowledgment of my indebtedness to a London reader of THE ART AMATEUR for calling my attention to an error which I made in reference to an opera of Gounod's entitled "Irene." I said that it "dated from about the same period as the 'Reine de Saba' ;" and while, in saying that, I was absolutely correct, I should, to make my statement complete, have added "for it is the 'Reine de Saba.'" I forgot the wild freaks that translators and managers sometimes play with the titles and contents of translated operas ; and having seen "Irene" by Gounod mentioned for performance in England shortly after the appearance of "La Reine de Saba" in France, never imagined that the two works could be the same. It seems that the English managers who wished to produce the opera in London were afraid that the appearance of King Solomon upon the stage, engaged in love-making and the other necessities of an opera libretto, might shock the religious prejudices of the public ; so they engaged H. B. Farnie to arrange matters, which he did by turning the "Queen of Sheba" into "Irene," "King Solomon" into "Suliman," and by making various remarkable changes in the libretto which certainly did not come under the head of "translation," and which produced something that had not even sufficient resemblance to the original to be termed a paraphrase. It was a piece of poetical justice dealt out to the managers aforesaid and their assistant in wickedness, Mr. Farnie, that, after all this misspent labor, the opera never saw the footlights in its English dress.

CARYL FLORIO.

## Decorative Art Notes.

COLORED bands of satin are much used on table-cloths. The usual way of employing satin down the centre of the table is to use either the narrow width of satin, or to divide the wider width in half. The bands reach to the edge of the table. Sometimes lace, sometimes a bordering of peacock's feathers or flowers, is used, at both sides of the satin. Maize, light blue, pink, or cardinal satin look best ; cardinal velvet has a charming effect, and so have strips of embroidery in silks, and gold thread on coarse muslin.

It is becoming the fashion to paint the backs of toilet glasses and then varnish them the design is generally a bunch of flowers or the monogram. Sometimes the exact shape is cut out in crash or serge, and, after being embroidered in crewels, is tightly nailed on to the back of the glass frame, and, if necessary, cord or a ribbon ruche hides the nail heads. The Indian embroideries on coarse muslin are applied to the same purpose.

AUTUMN leaves may be collected now, to be used for many decorative purposes during the coming winter. The brilliant colors of many kinds may be preserved by washing them over when fresh with sulphuric acid and water, mixed in equal quantities. Use a large paint brush, and be careful of the acid, as it is very poisonous ; press afterward in the ordinary manner.

A CLEVER novelty in china decoration for table services has been introduced by Messrs. Haviland & Co., in their "damascened porcelain," the ware, when in the biscuit state, being engraved with diaper-designs in slight relief.

PERSONS of moderate means who tire of the cheap Japanese screen (which, artistic as it generally is, does not suit all tastes), and do not wish to get the more expensive ones, cannot do better than buy such as are being made now with ebonized frames and panelled with wall papers. Some exposed in the show windows of O. D. Case's Sons' store in Broadway, near Union Square, are highly decorative and in capital taste. With the great variety of well-designed frieze and dado papers found now in such stores, clippings can easily be had, which, well arranged, produce excellent effects.